

DANCE THE NIGHT

for 2-part/S.S.A. voices and piano
with optional SoundTrax*

Performance time: approx. 2:55

Arranged by
ALAN BILLINGSLEY

Words and Music by
DUA LIPA, ANDREW WYATT,
MARK RONSON, and CAROLINE AILIN

Disco pop (♩ = ca. 108-112)

PIANO

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of two sharps (F# and C#). The first measure features a rhythmic pattern of eighth notes in the right hand and a whole note chord in the left hand. The second measure continues with a similar pattern, with a fermata over the final note. The third measure has a different rhythmic pattern, and the fourth measure concludes with a final chord. Chord symbols Bm7, E9, D, and Gmaj7 are placed above the staff.

3 ALL VOICES (*unison*) *f*

The vocal entry is in 4/4 time, starting with a treble clef and a key signature of two sharps. The melody begins with a whole note rest, followed by a half note 'Ba' and a quarter note 'by, you can'. The piano accompaniment continues with the same rhythmic pattern as the introduction. Chord symbols Bm7, E9, D, and Gmaj7 are placed above the staff.

5 *mf*

The vocal continuation is in 4/4 time, starting with a treble clef and a key signature of two sharps. The melody begins with a quarter note 'find me un' and continues with 'der the lights, — dia-monds un - der my eyes,'. The piano accompaniment continues with the same rhythmic pattern. Chord symbols Bm7 and E7 are placed above the staff.

* Also available for S.A.T.B. (51174) and 3-part mixed (51175). SoundTrax CD available (51177).
Visit alfred.com for digital scores and audio.

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turn the rhy - thm up. Don't you wan - na just come a-long__ for the ride?

Bm⁷ E⁷

9

P. I

Oh, my out - fit's so tight. You can see my heart - beat to-night__
mov - in' close__ to the edge, ♪ ♪ still be look - in my best.__

P. II mel.

Oh, my out - fit's so tight. You can see my heart - beat to-night__
mov - in' close__ to the edge, ♪ ♪ still be look - in my best.__

Bm⁷ E⁷

11

I can take__ the heat, ba - by, best__ be-lieve that's the mo - ment I shine.__ } 'Cause ev -
I stay on__ the beat, you can count__ on me, I ain't miss - in' no steps.__ }

I can take__ the heat, ba - by, best__ be-lieve that's the mo - ment I shine.__ } 'Cause ev -
I stay on__ the beat, you can count__ on me, I ain't miss - in' no steps.__ }

Bm⁷ E⁷

13

- 'ry ro - mance _ shakes _ and it bends, _ ba - by, no chance. _ _ _ _ _ When _

- 'ry ro - mance _ shakes _ and it bends, _ ba - by, no chance. _ _ _ _ _ When _

Bm⁷ E1³ E7

15

_ _ _ the night's here, _ I _ don't do tears, _ ba - by, no chance. _ _ _ _ _

_ _ _ the night's here, _ I _ don't do tears, _ ba by, no chance. _ _ _ _ _

Bm⁷ E1³ E7

17

cresc. I could dance, _ I could dance, _ I could dance. _ _ _ *f* Watch me

cresc. I could dance, _ I could dance, _ I could dance. _ _ _ *f* Watch me

Gmaj⁷ A Bm⁷ D E⁹

cresc.

20

mel.

dance, _____ dance the night a - way. — Uh - huh!

dance, _____ dance the night a - way. — Uh - huh!

f Bm7 E9 D Gmaj7

22

My heart could be burn - in', but _____ you won't see it on my face. Watch me

My heart could be burn - in', but _____ you won't see it on my face. Watch me

Bm7 E9 D Gmaj7

24

dance, _____ dance the night a - way. — Uh - huh!

dance, _____ dance the night a - way. — Uh - huh!

Bm7 E9 D Gmaj7

26 1. *mp* (echo)

I'll still keep the par - ty run - nin', not one hair out of place, place, place.

I'll still keep the par - ty run - nin', not one hair out of place.

1. *Bm7* *E9* *D* *Gmaj7* *NC*

28 *mf* 2., 3.

Late - ly, I've been one hair out of place, When my

Late - ly, I've been one hair out of place, When my

2., 3. *8va* *D* *Gmaj7*



30 SMALL GROUP

lightly
mf

Musical staff for vocal line at measure 30, showing a series of chords and a melodic line.

They'd nev - er see — it, nev - er see — it.

Musical staff for vocal line at measure 31, showing a series of chords and a melodic line.

heart breaks,

when my

Musical staff for vocal line at measure 32, showing a series of chords and a melodic line.

heart breaks,

when my

Piano accompaniment for measures 30-32, including chord symbols: Bm7, E9, D, Gmaj7.

Musical staff for vocal line at measure 33, showing a series of chords and a melodic line.

I feel a - live, — I feel a - live. —

(rejoin section)

Musical staff for vocal line at measure 34, showing a series of chords and a melodic line.

world shakes,

I don't

Musical staff for vocal line at measure 35, showing a series of chords and a melodic line.

world shakes,

I don't

Piano accompaniment for measures 33-35, including chord symbols: Bm7, E9, D, Gmaj7.

2nd time to CODA Φ
(p. 11, m. 44)

34

play safe. Don't you know a - bout me? — Uh - huh!

play safe. Don't you know a - bout me? — Uh - huh!

Bm7 E9 D Gmaj7

2nd time to CODA Φ
(p. 11, m. 44)

36

mf *cresc.*
I could dance, — I could dance, — I could dance. —

mel. mf *cresc.*
I could dance, — I could dance, — I could dance. —

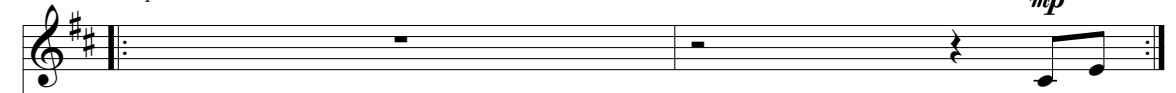
Bm7 A(add9)/E D6 G6

mf *cresc.*

38

opt. SMALL GROUP

(2nd time only)

mp

Yes, I



mp
E - ven when the tears _ are flow - in', they're dia-monds on my face.
I'll still keep the par - ty go - in', not one hair out of place.



mp
E - ven when the tears _ are flow - in', they're dia-monds on my face.
I'll still keep the par - ty go - in', not one hair out of place.

Bm7/F#

E⁹

D Gmaj7/D



40



can.

Yes, I can, yes, I



E - ven when the tears _ are flow - in', they're dia-monds on my face.



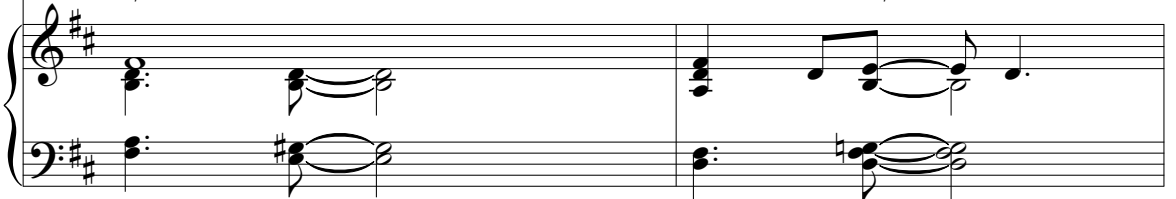
E - ven when the tears _ are flow - in', they're dia-monds on my face.

Bm7/F#

E⁹

D

Gmaj7/D



42

(rejoin section)

D.S. al CODA
(p. 6, m. 20)

can. _____

I'll still keep the par - ty go - in', not one hair out of place. Watch me

I'll still keep the par - ty go - in', not one hair out of place. Watch me

Bm7/F# E9 D Em9

D.S. al CODA
(p. 6, m. 20)

44

CODA

mf

cresc.

f

I could dance, I could dance, I could dance. Dance the night!

mf

cresc.

f

I could dance, I could dance, I could dance. Dance the night!

CODA

Bm7

A(add9)/E

D6

G6

Bm

mf

cresc.

f